[EDITION KUNKEL]

The Gay Shepherdess and the Disappointed Knight.

L. M. GOTTSCHALK.

St. Louis:
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Publishers.

FABLE.

A gallant Knight, in search of adventures, meets on his way a young village maiden. Fascinated by her budding charms and simple grace, he offers her his troth. Bachelette hears him with cruel indifference, smiles at his passion and continues to sing her rustic song. The Knight wages his suit with renewed ardor, but neither vows of love, nor promises of fortune can conquer the scruples of the beauty, whose joyous song is heard by the Noble long after he has left the scene, and with sad and confused bearing has once more turned his palfry in the direction of the Tournament.

NOTE BY THE AUTHOR.

The performer of this piece should endeavor to emphasize the iterated design (repeated notes) of the accompaniment, so as invariably to convey to the listener the idea of the ternary rythm — (*i. e.* — of $\frac{3}{4}$ time) in which it is written. This observation is particular essential, inasmuch as the melody, in some passages, would seem to indicate the binary rythm, or $\frac{6}{8}$ time. The effect which this piece is capable of producing, if well played, arises in a great measure, from the antagonism of these two conflicting rymths, one of which, as I have already observed, must be subordinate to the other. I would recommend to the performer, the most faithful and scrupulous observance of the signs: *p. f.* Rall? Dim. etc.

After having been informed of the subject of this "Fable," the listener, if it be performed in an intelligent manner, should be enabled to follow the story, and the entire action of the little sentimental drama, which the author has endeavored to render into music.

1989–12

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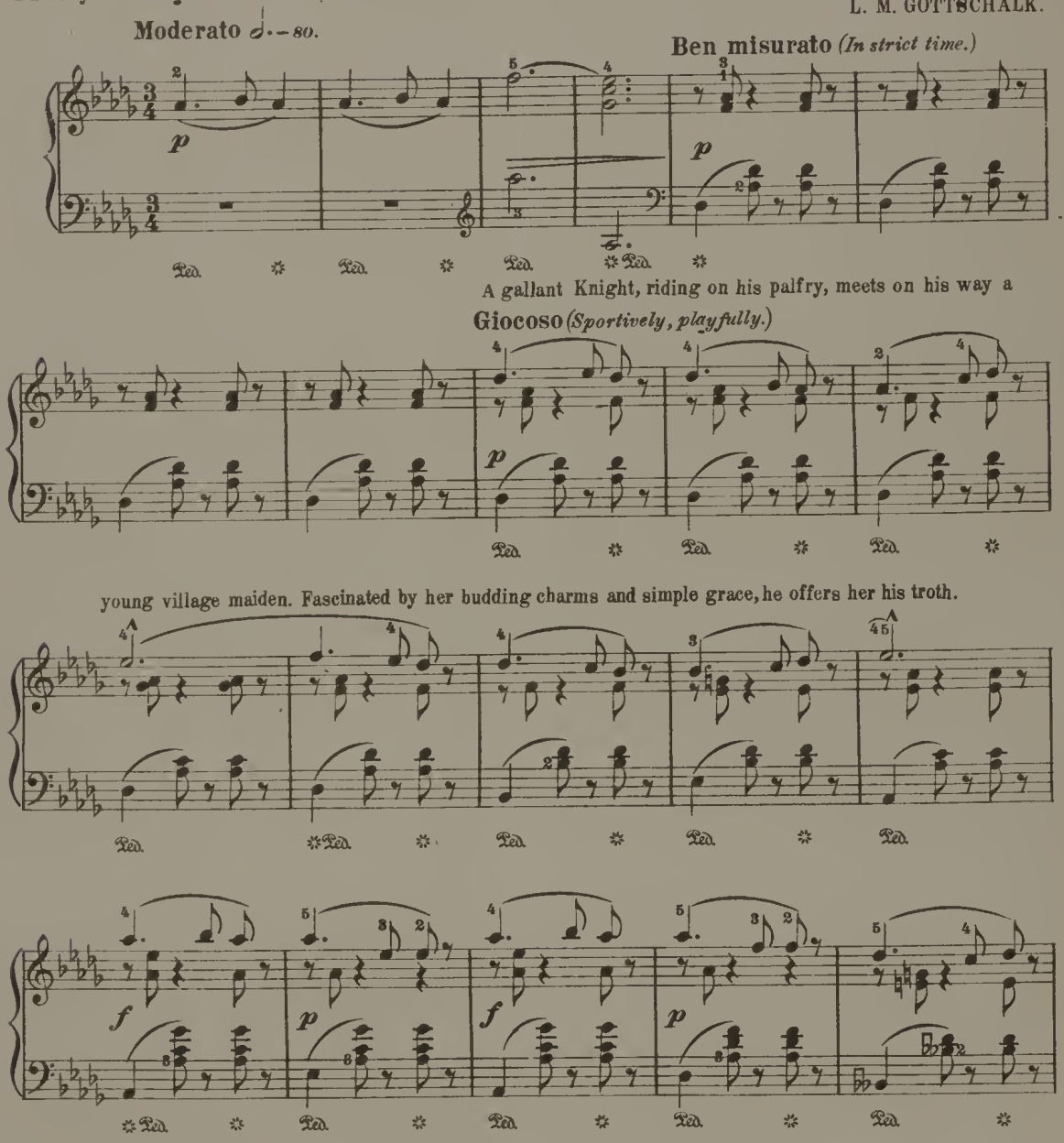
THE GAY SHEPHERDESS
AND THE
DISAPPOINTED KNIGHT.

Edited by CHARLES KUNKEL.

L. M. GOTTSCHALK.



1989 - 12

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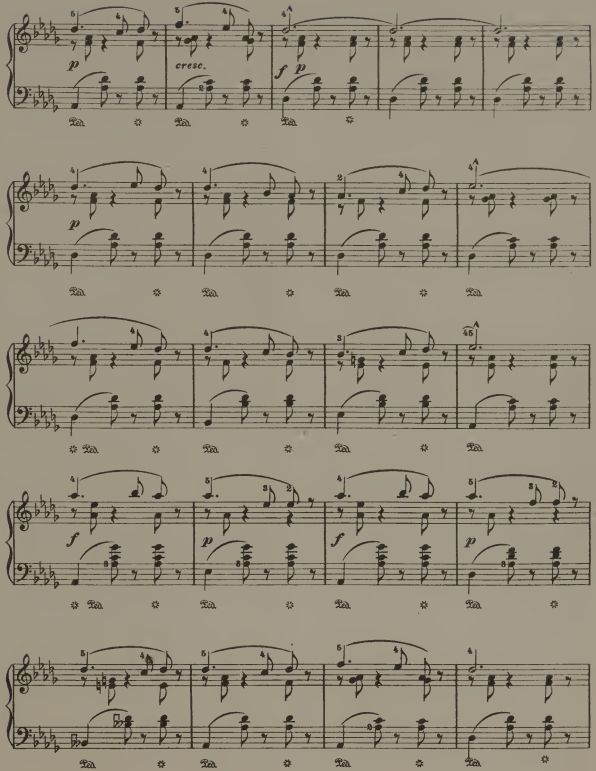
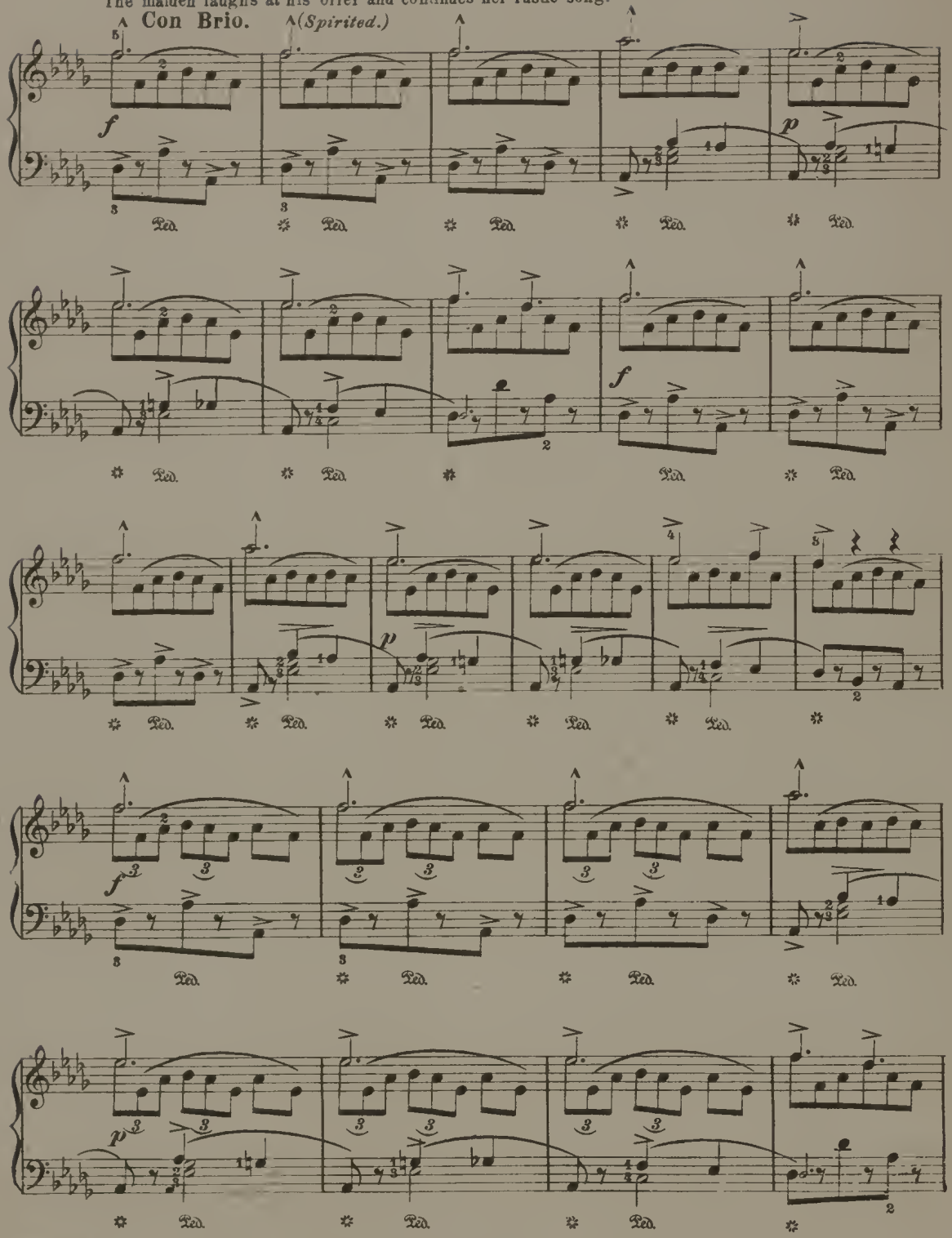
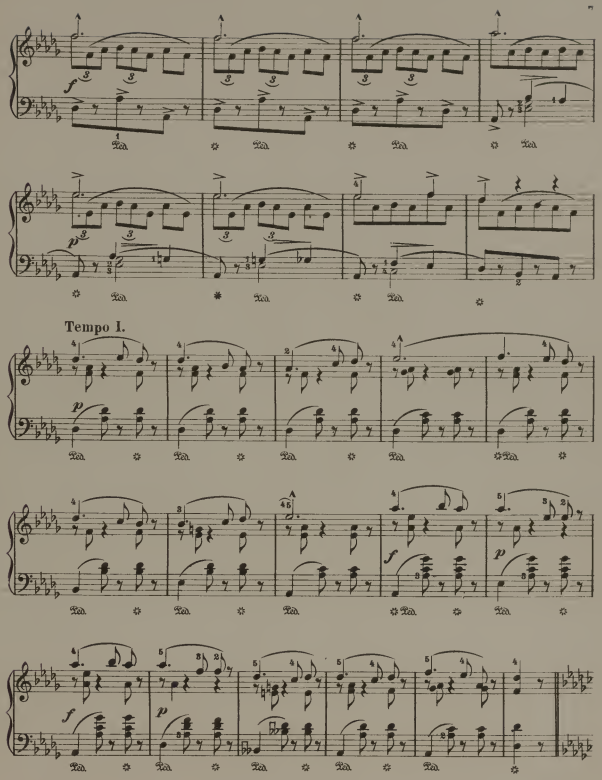

p
cresc.
f p
p
p
f
p
f
p
Ped.

The maiden laughs at his offer and continues her rustic song.

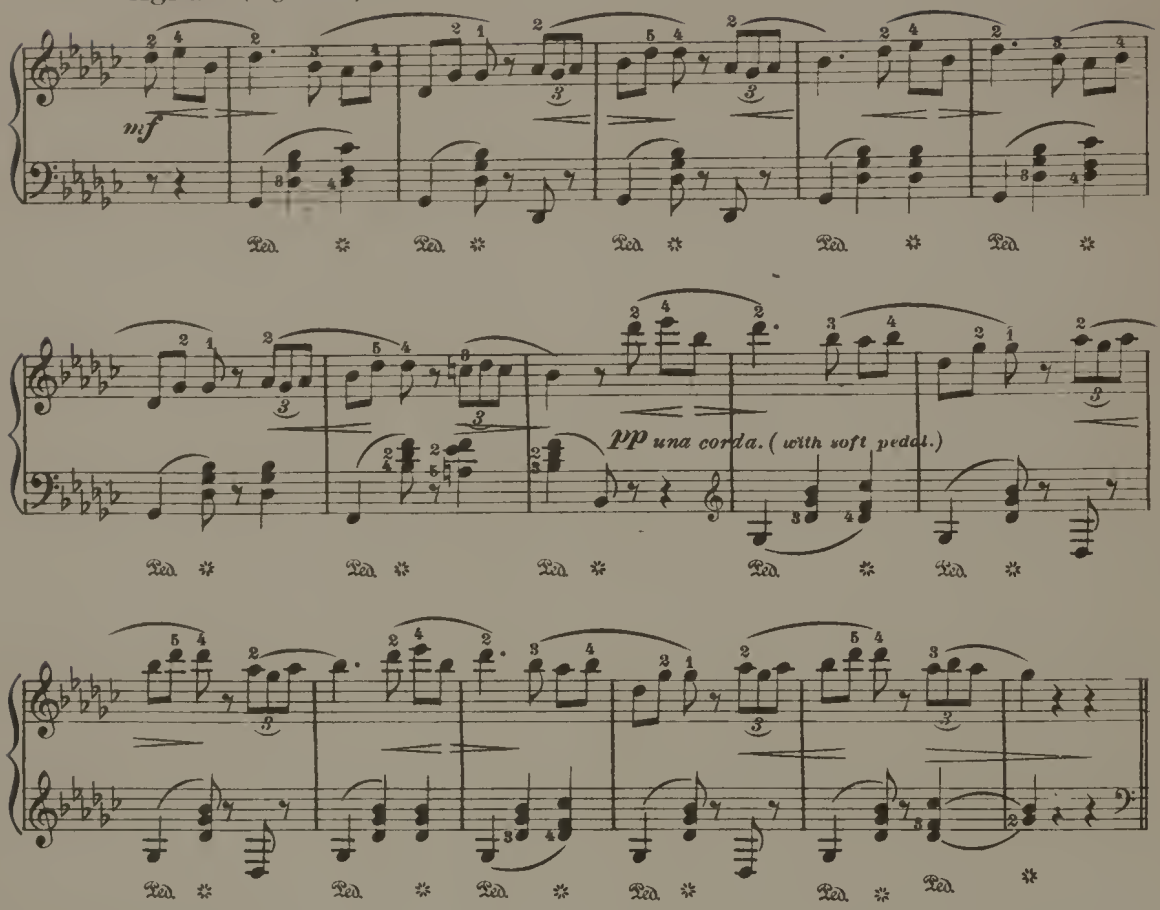
Con Brio. *(Spirited.)*



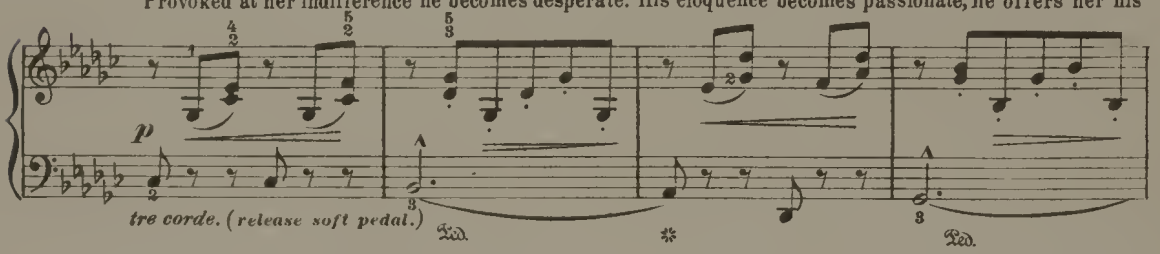

Tempo I.

The Knight wages his suit and with renewed ardor vows his love.

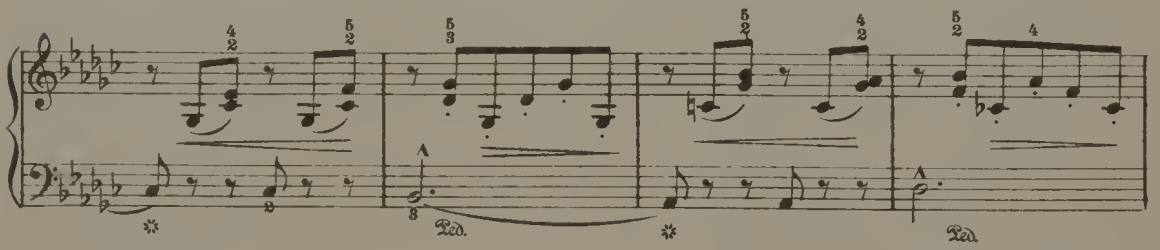
Agitato. *(Agitated.)*



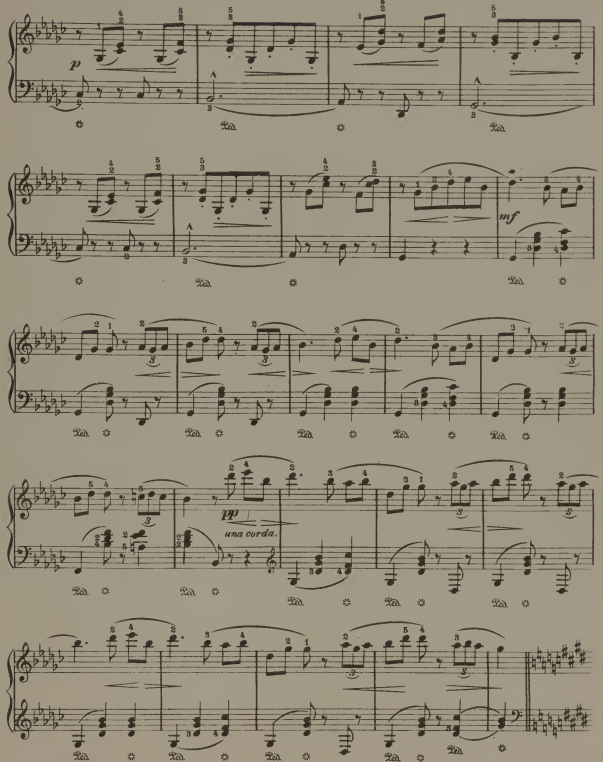
Provoked at her indifference he becomes desperate. His eloquence becomes passionate, he offers her his



name, his fortune and his life's devotion, he cannot live without her and unable to control the power of his love



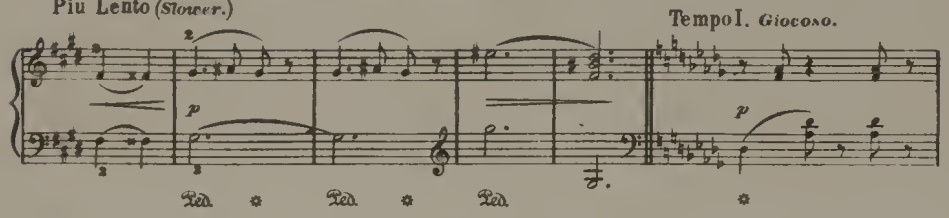
he falls at her feet.



Or thus to shorten the piece. If this version is played the entire part in C sharp minor is omitted.

Più Lento *(Slower.)*

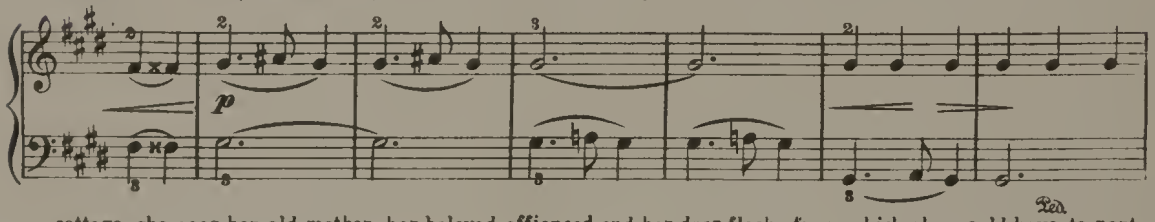
Tempo I. *Giocoso.*



From here go to ⊕ page 11.

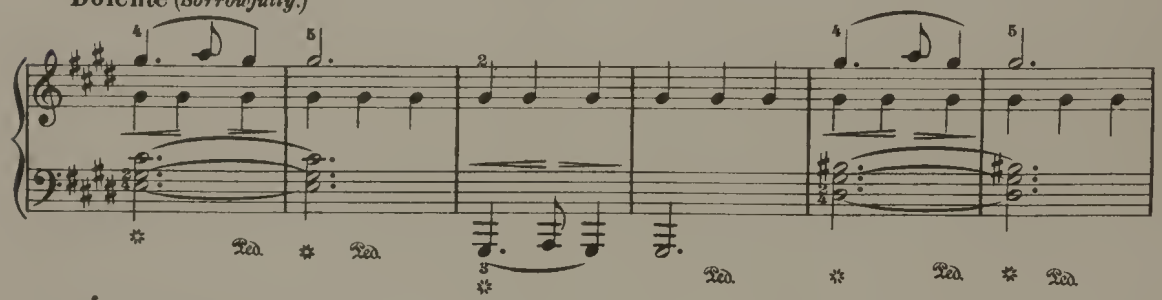
Bachelette hesitates; troubled and agitated, she looks regretfully around the fields. Casting her eyes towards the

Malinconico *(With sadness.)* **Più Lento.** *(Slower.)*

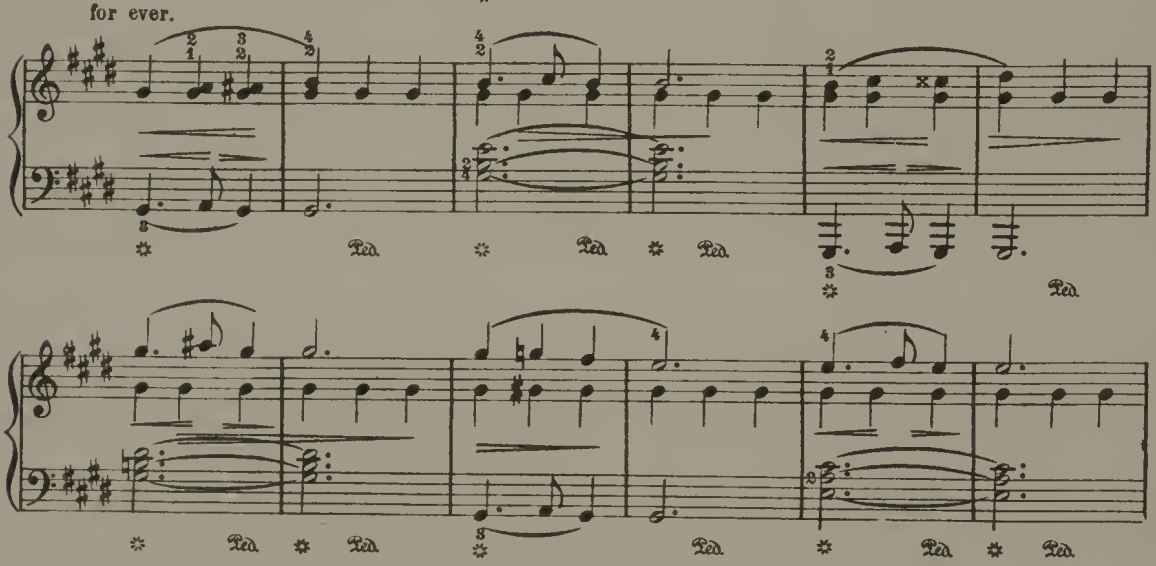


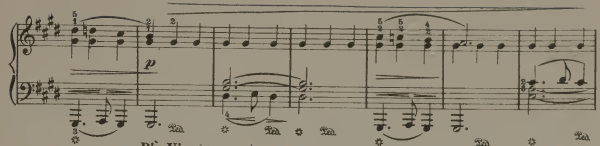
cottage, she sees her old mother, her beloved affianced and her dear flocks from which she would have to part

Dolente *(Sorrowfully.)*

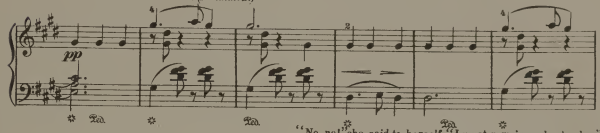


for ever.



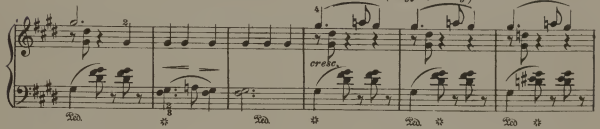


Più Vivo (*Animated.*)

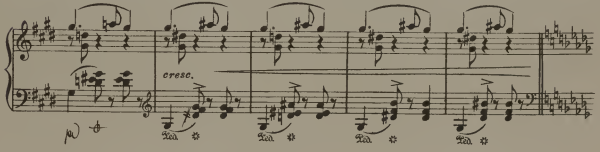


"No, no!" she said to herself, "I must remain a shepherdess"

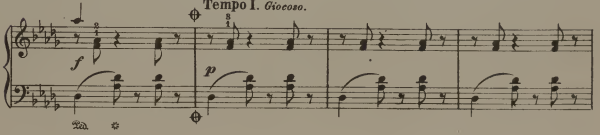
Scherzando (*Playful, merry.*)

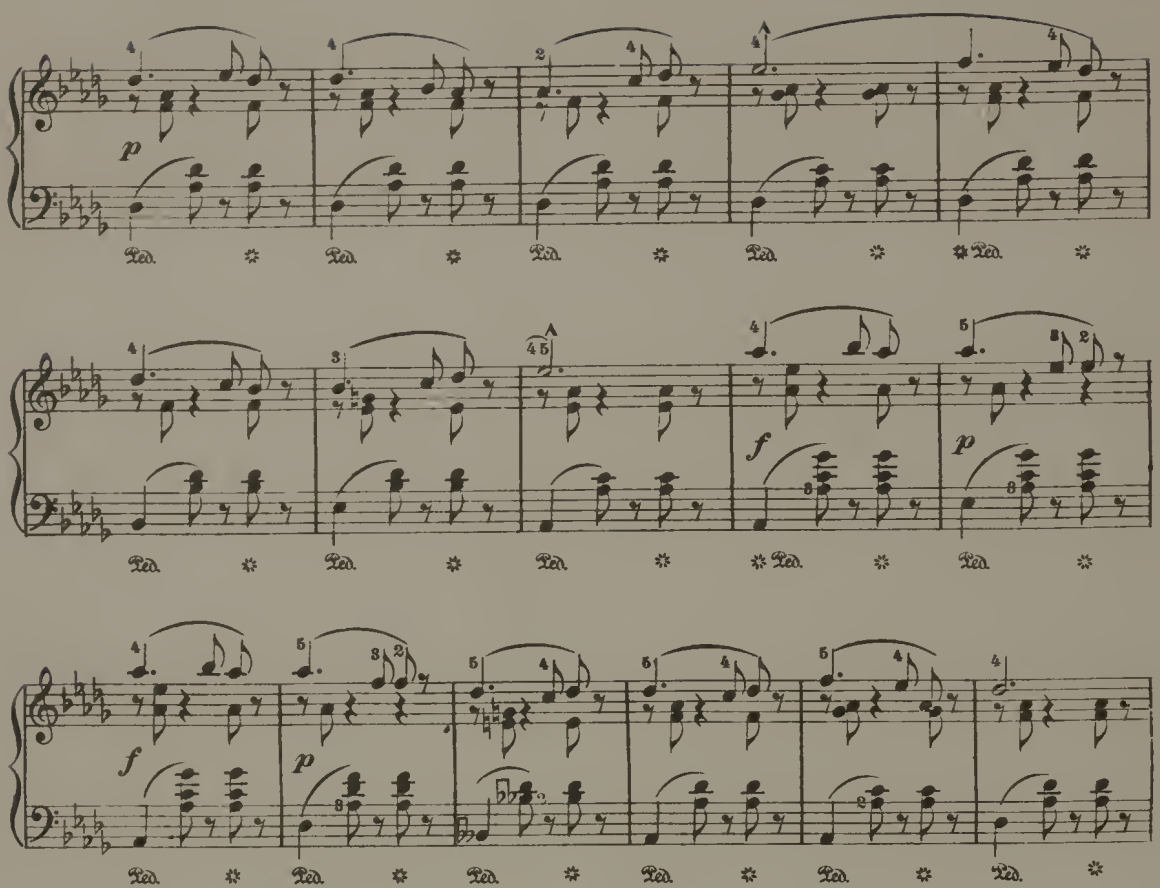


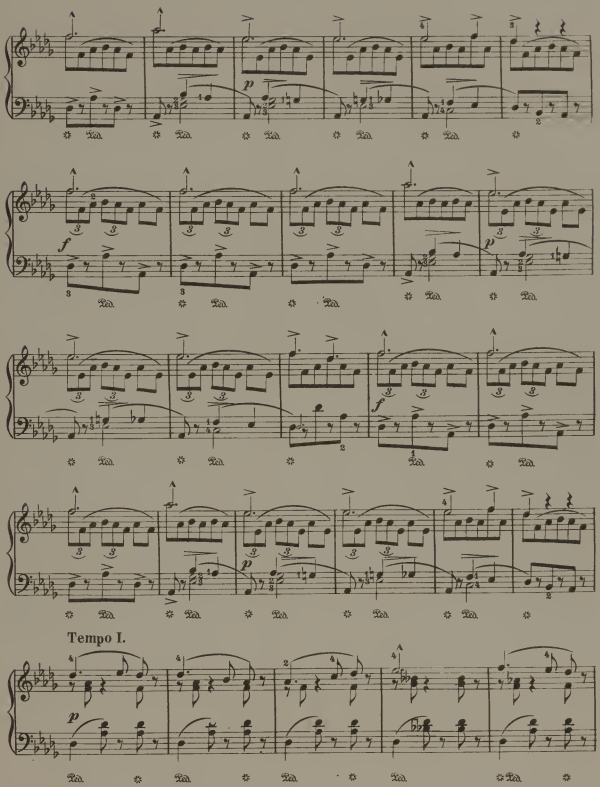
and then the joyful maiden resumed her song, which is heard by the Knight long after he has left the scene and with sad and confused bearing has once more turned his palfry in the direction of the Tournament.



Tempo I. *Giocoso.*




p
Ped.
f
p
Con Brio.


p
f
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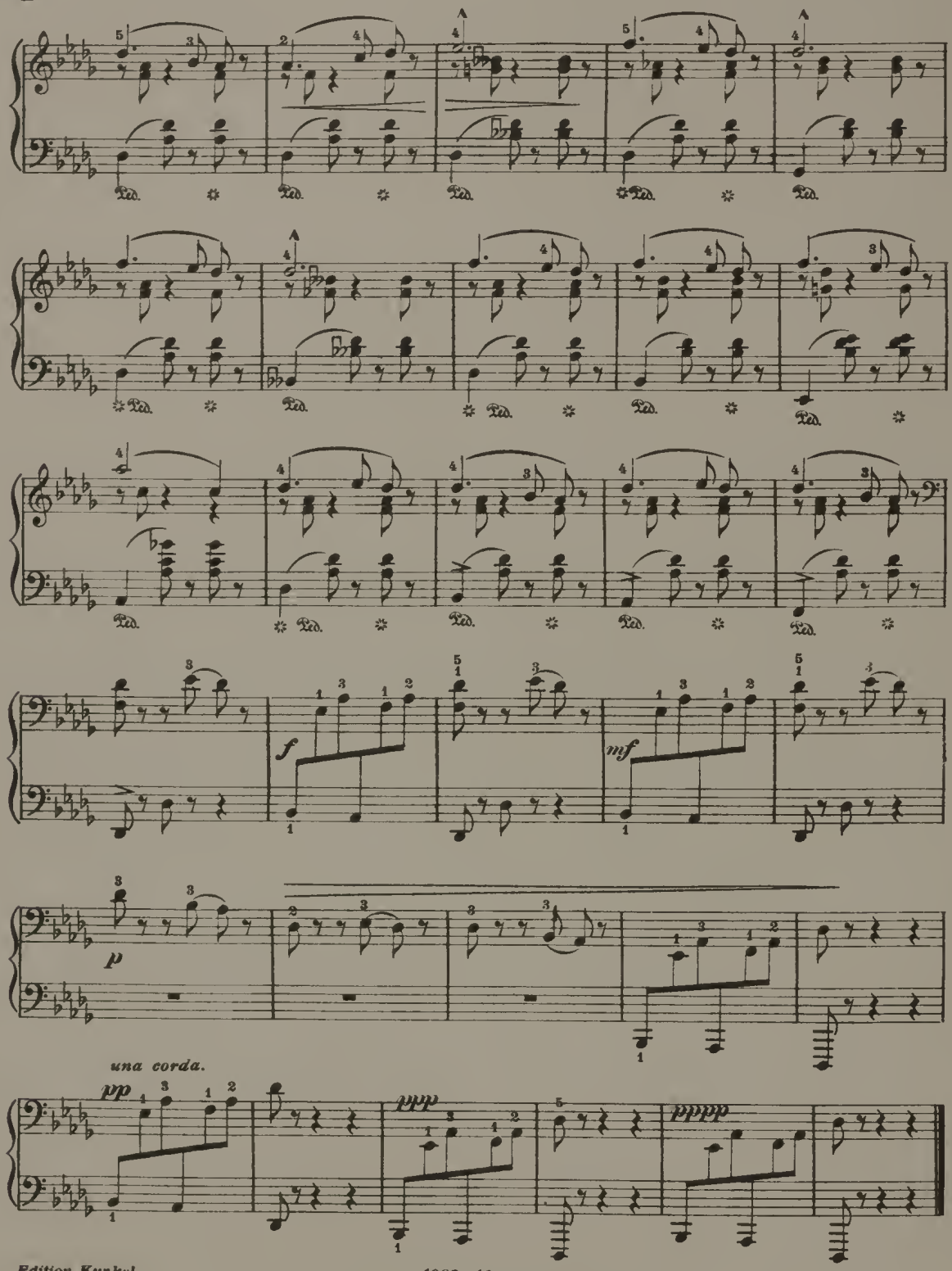
Tempo I.
p


f
mf
p
una corda.
pp
ppp
pppp

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